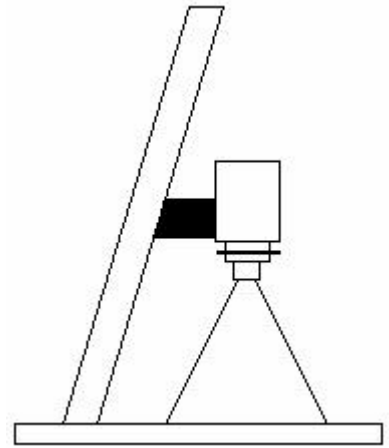


Contact Sheet

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Technology Interfaces With the Arts

Bob Seidel gave the presentation at the September meeting of the Eastern Idaho Photographic Society about how to set up your digital workflow space. But he opened the night with a slide in PowerPoint that stated that the artist's job is to stir the emotion and lay bare the soul of the subject. He emphasized several times through the night's presentation that the digital camera and computer are just other **tools** that the photographer has at his disposal. From his talk he has been involved with the digital side of images for many years. One of the main things that he likes with his digital camera is that he can change his ISO settings from one picture to the next. We have all been in the situation that we stop shooting images with just a few photos left on the roll. Then we see something later that evening that requires very fast film for a low light image. Do we remove the film from the camera and put in the high speed film? Do we just pull out the film and waste those remaining 5 shots? Being cheap, we usually just say that the image wasn't really that good anyway and miss that opportunity. Digital imagery means that we just change the ISO setting, get that image, and then switch the ISO setting back to our daylight numbers.

Some of the new things that we must learn about are things such as white balance. You must also learn about the image's histogram since this allows you to get the maximum blacks and best whites on your digital chip. If there is too much of a shift, you then can retake the shot with different speed, ISO settings, and various f/stops to correct the imbalance then rather than trying to correct the error in Photoshop. Just like your standard negative or slide film, the better the image is on the film dictates what is possible if you want a print made of that subject.

Those of us who have dabbled in digital just a little have experienced the frustration of "What You See **Isn't** What You Get!" The answer to this is to calibrate all of your computer monitors, scanners, cameras, printers, and various papers to the same standards. Bob stated that the best standard to use is called "Adobe 1998" in that it represents the color space the most accurately. However, he cautioned that no printer on the market today can print all of these colors. He showed us some of these calibration charts for various papers and how he calibrated his monitors.

When he takes a picture, he uses RAW files instead of JPEG. He will start with a file that is 69 megabytes. Then he crops the image and scales the file size down to the size he wants. At this point he will adjust the contrast, then the color balance, and finally the hue

correction (the **curves** menu in Photoshop is the best place to adjust color balance). Once this is done, he will then proof the image to see whether it needs any other adjustment such as sharpening the image. (There is a site on the internet, **fredmiranda.com** that gives a good program on how to sharpen the image.) At this point he then saves a copy of the image. If you want to print the image, the current CS version of Photoshop is the best at printing the image.

Thanks, Bob, for being our guide as we all start our “digital adventures”.

The Juried Show

Please note the following deadlines that are listed on the entry form. We need the entries returned to us by September 25th so that we can get this information into the computer for the night of judging. The prints are to be delivered to EITC on September 29 between 9 a.m. and 5:30 p.m. **There is no area for storage at EITC. If you cannot deliver the prints on that day, please contact other club members so that they can take your prints into the building on the 29th.**

September 30 will be our night of judging and we do plan to have the dinner for the judges at Garcia's. Please start arriving at Garcia's by 6:00 – 6:15 p.m. so that we can be done eating by about 7:15 p.m. This is also a good way to meet the judges and to thank them for their help with our show. A juried show is only as good as the judges - - and this is a difficult thing for people to do. (Just look at how many of you duck your responsibility to judge at the monthly Advancement Programs!) We ask that all of you attend the judging since this is

a very good learning tool. The judging has usually taken a couple of hours. If you have questions on how your print was judged, please wait until the end of the session. At the end of the judging, please help transfer the prints from the judging hall to the administration building where they will hang. We will hang the show on October 1st (Roger needs your assistance, so please contact him and say you will help) and remove the prints on October 29th. **Again, because of the lack of storage, the prints must be picked up by 5 p.m. on that date. Other club members will help you if you can not pick your prints up by that deadline.**

We are also going to have an open house for our show on the weekend of October 9 and 10. We have decided on 9 a.m. to 5:00 p.m. on Saturday and noon to 5:00 p.m. on Sunday. If your prints are in the show, please come and meet people who want to see your work. This should also be a way of attracting people whose work hours preclude them from seeing the show during the week.

Advancement Program

The theme for October's Advancement Program is: **Photographer's Choice.** Bring your 3 best prints/slides and join us at 7:30 p.m. on October 21 in the conference room at 1900 Grandview Ave. You will be amazed at how much you can learn by sharing images with each other.

Idaho Falls Magazine

Keep in mind that we do submit images to the *Idaho Falls Magazine*. Their publication schedules are such that they will want their winter pictures in the early fall. (For example, they wanted summer pictures on their April 1 deadline.) They like slides that tell a story, are a very good scenic representation of our area, or show a little humor. If you present a digital image, the file size must be about 30 megs in size. Please let Roger know what images you have for the magazine.

Required Reading

In the September '04 issue of *Outdoor Photography* on page 32 is a very good article on some of the frustrations we have with some of our photography in this area. The photographer, Bob Krist, was at one of our favorite spots, Schwabacher's Landing in the Grand Teton National Park at 5:30 a.m. on a summer morn to get reflections of the Tetons in the beaver pond. A fellow photographer with all of the expensive gear arrived, looked at a floating log in the pond, some extra grass in the image, and the lack of clouds in the sky, said: "this will never sell", picked up his gear, and left! Krist chuckled and continued to wait for the sunrise. He also knew that this image would not sell (this is from someone who makes 70% of his total income on stock photography and has been doing this for 25 years), but not for the reasons that the other photographer complained about. The problem of photographing and selling images of the American West is purely one of supply

and demand. With stock photography there is an incredible number of fabulous images of this region, and only a very few calendar, postcard, and galleries to sell the images to. (He relates visiting the Delicate Arch in Utah finding 50 – 70 people trying to get their tripod set up in the afternoon for the best light in the evening.) In Krist's 25 years of photography he has been **paid** to go to almost 80 different countries - - sometimes, he has been sent to a country several different times - - but only once been **paid** to visit the National Parks in the West. In fact, he stated that just before he left for the two week workshop in the Western Parks, he shot a brochure job for an eastern prep school, aerial shots of an historical property for their advertising, and an executive portrait for a business magazine - - not exactly the nature and wildlife photography label for which he is most known.

Visits to this area have been for the love of photography, not the monetary side of the business. We must realize that fact, also. (As an aside, just think back at some of the Advancement Programs. We get all excited by ocean views, falls in very green climates, etc., but sometimes we just can't get interested in "another" moose picture!) Don't forget why we love this area when you are taking your pictures.

Also, in that same issue of *Outdoor Photography*, is an article about in which format you might want to save your digital image. If you like total control and are good on your computer, then the RAW format is best. But if you don't want to spend as much time at the computer, then a JPEG saved image will look better without any computer input.

Monthly Meeting

Date: Sept. 30, 2004

(Note change of meeting date.)

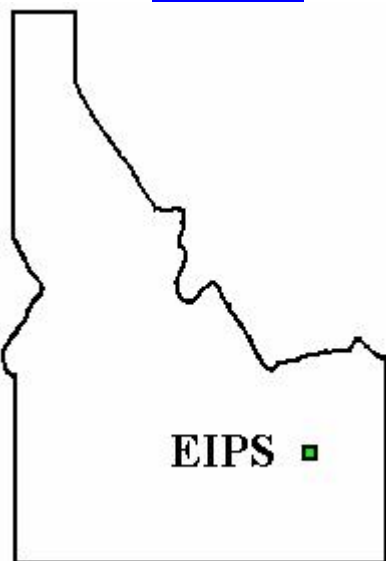
Time: 6:00 p.m.

(Note change of time.)

Location: Garcia's Restaurant,
then the EITC Building

Program: Please join us for dinner with the judges for our EITC Juried Show and Sale. After we eat, we will adjourn to the EITC building for the actual judging. This is a very good learning opportunity!

Tim Sommers – President
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Idaho Falls, Idaho 83406
Membership Info:
Web address: www.eips.net



Graffiti

We urge all amateur and professional photographers to join EIPS since we are striving to improve the art and craft of photography in this region. You will learn from us and we will learn from your experiences. We meet the first and third Thursday of each month at 7:30 p.m. at the conference room at 1900 Grandview Avenue.

Field trip coordinator – Joe Landon
Web page information – Roger Heng
Please help them with their jobs by giving them as much information as you can in a timely fashion. They are trying to improve your EIPS experience.